

NUMBER TWO HUNDRED AND EIGHTY

FRENCH MODERN PAINTINGS

Barbizon School Artists

AND OLD MASTERS

Property of

A NEW YORK GENTLEMAN

MRS. ROBERT P. LAMONT

Falls Church, Virginia

MRS. AUGUST R. ZAPP

Canonsburg, Pennsylvania

OTHER PRIVATE COLLECTORS



PUBLIC AUCTION SALE

Monday, March 31st, at 8 P.M.

KENDE GALLERIES AT GIMBEL BROTHERS

33D STREET AND BROADWAY

NEW YORK (1)

1947

SALE NUMBER TWO HUNDRED AND EIGHTY

FREE PUBLIC EXHIBITION

From Tuesday, March 25th, to Time of Sale

Daily, from 10 to 6

PUBLIC AUCTION SALE

Monday Evening, March 31

at 8 o'clock

EXHIBITION AND SALE AT THE

KENDE GALLERIES AT GIMBEL BROTHERS

BROADWAY AND 33RD STREET, NEW YORK (1)

11th Floor

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NUMBER TWO HUNDRED AND EIGHTY

FRENCH MODERN PAINTINGS

Dali • Derain • Raoul Dufy • Kisling
Laurencin • Pascin • Pissarro • Renoir
Signac • Utrillo • Vlaminck • Vuillard

BARBIZON SCHOOL ARTISTS

Bonheur • Boudin • Corot • Daubigny
Lejeune • Troyon • Ziem

OLD MASTERS

Cuyp • Bronckhorst

Van Dyck's St. Francis (1630) and Portrait of a Man (1617-20)
English Portraits by Reynolds and Examples of Other Schools

Property of

A NEW YORK GENTLEMAN

MRS. ROBERT P. LAMONT

Falls Church, Virginia

MRS. AUGUST R. ZAPP

Canonsburg, Pennsylvania

Sold by Order of the Owners and Other Private Collectors

PUBLIC AUCTION SALE—Monday Evening, March 31st, at 8 P.M.

EXHIBITION—From Tuesday, March 25th, Until Sale
(Daily 10 A.M. to 6 P.M.)

KENDE GALLERIES AT GIMBEL BROTHERS

33d Street and Broadway • New York (1) • 11th Floor

Telephone: PENnsylvania 6-5511

1947

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of this Catalogue.

MONDAY, MARCH 31st, 1947, AT 8 P. M.

Catalogue Numbers 1 to 82 Inclusive

HARRY DIRIT

AMERICAN CONTEMPORARY

1. *THE EGYPTIAN ROOM*. On a table draped with green is a polychromed bust of an Egyptian inclosed in glass; to the right is a gilded armchair over which is thrown a light green cover; behind it, in the corner at the extreme right, is a corner cabinet containing Roman glass objects of art painted with iridescent natural colors; on the brilliant mauve wall is hung a large landscape painting and two oval pictures. Signed at lower left H. DIRIT. (*New York Gentleman.*) 13 x 11 inches

EUGENE FELVES

FRENCH CONTEMPORARY

2. *DANS LES JARDINS DES TUILLERIES*. Many children in bright clothes play under the green trees in the Tuilleries Gardens, at the left is the balloon man with many red balloons; a large patch of blue sky is seen above the trees at left. Signed at lower left E. FELVES. (*New York Gentleman.*) 16 x 22 inches

CHARLES FRANCOIS DAUBIGNY

FRENCH: 1817-1878

3. *SCENE ON THE RIVER OISE*. Beneath a brilliant sunset sky is a line of of poplar trees, in the foreground the quiet water of the river is filled with ducks and geese, and to the left stand cattle; a fisherman in a small boat can be seen in the distance. Signed and dated at lower left DAUBIGNY, 1872. (*New York Gentleman.*) Panel: 14 x 24 inches

ATAHNALLPA VILLACRES

EQUADORIAN: 1914-

4. *PLACE DE TERTRE, MONTMARTRE*. Four leafless saplings grow in the center of the square, beyond may be seen the fronts of the various shops which face the square, a flower cart rests on the curb by the sidewalk; a few figures stroll about the street. Signed at lower left VILLACRES. (*New York Gentleman.*) 20 x 24 inches

RAOUL DUFY

FRENCH: 1880-

5. *CAFE ROTONDE*. Groups of interesting men and women in the café; a chandelere hangs in the upper right, green portieres in the background. Signed at lower right RAOUL DUFY. (*New York Gentleman*.)
Colored Crayon: 12 $\frac{3}{4}$ x 16 inches

From the Galerie des Quatres Chemins, Paris.

Collection of Richard Davis, New York, 1944.

BORIS GRIGORIEV

FRENCH CONTEMPORARY

6. *PONT-AVEN (FINISTERE): AU SOIR*. Nestled on the green hillside are the buildings of the little town clustered about the tower of the church, on the right can be seen a bridge arching over the narrow stream. Signed at lower left BORIS GRIGORIEV. (*New York Gentleman*.)
28 $\frac{3}{4}$ x 28 $\frac{3}{4}$ inches

Collection of George S. Hellman, New York.

From the New Gallery, New York.

Collection of Mrs. Alexander Lieberman, New York, 1944.

ANDRE DERAÏN

FRENCH: 1880-

7. *LANDSCAPE*. Slender trees grow on the bank in the foreground which slopes to a stream in deep shadow from the verdant growth overhead. In the background a stone bridge gleams in the brilliant sunlight and a figure strolls across it. Signed at lower right DERAÏN. (*New York Gentleman*.)
21 x 25 $\frac{1}{2}$ inches

From the Van Wisselingh Galleries, Amsterdam.

From the Paul Guillaume Gallery, Paris.

Collection of H. S. Southam, Ottawa, Quebec.

HENRY ALPHONSE BARNAIN

FRENCH: 1882-

8. *PORT D'ANDIERNE, BRETAGNE*. Several fishing boats rest on the flats beside a river at low tide, to the left is the village, across the river are seen other buildings, cumulus sky overhead. Signed at lower left H. BARNAIN. (*New York Gentleman*.)
18 $\frac{1}{4}$ x 24 inches



9

RAOUL DUFY

FRENCH: 1880-

9. *TAOMINE*, 1922. In the lower foreground the buildings of the resort stand among the trees on the shore of the bay, out on the sparkling water is a single sailboat; clouds sweep over the horizon. Signed and dated at lower right RAOUL DUFY, TAOMINE, 1922. (*New York Gentleman.*) *India Ink*: $17\frac{1}{4} \times 21\frac{1}{2}$ inches
From the Dominion Gallery, Montreal, Quebec.

[SEE ILLUSTRATION]

HONORE DAUMIER (ATTRIBUTED TO)

FRENCH: 1808-1879

10. *THE MARTYR*. The nude body of an old man is lying on the stony ground, his bearded bald head is resting on his bound arms which are supported by a stone, his legs are bound at the ankles; his knees are apart, one raised above the other. Dark background. Initialed at lower left H. D. (*New York Private Collector.*) $9\frac{1}{2} \times 17\frac{1}{4}$ inches

9



11

HENRY LEBASQUE

FRENCH: 1865-1937

11. *NUE AU COLLIER DE PERLES*. The nude figure of a young woman, lying diagonally across the composition on a couch covered with a dark and a light flowered drape, she is holding one strand of her pearl necklace from her throat with both her hands, pearl bracelets on her arms. Signed at lower right LEBASQUE. (*New York Gentleman*.)

20½ x 25½ inches

[SEE ILLUSTRATION]

JEAN DUFY

FRENCH: 1888-

12. *LANDSCAPE*. A small tree grows on the plowed hillside in the foreground, at the foot of the hill on the right is a farm; in the distance stretches the colorful country dotted with buildings of a village under a rich blue sky. Signed at lower right JEAN DUFY. (*New York Gentleman*.)

20 x 26 inches



13

OTHON FRIESZ

FRENCH: 1879-

13. *NATURE MORTE AVEC FLEURS*. In a brown-glazed earthen ware pitcher is a bouquet of colorful snapdragons; to the right on the flowered cover is a bowl containing lemons and oranges; warm gray background. Signed and dated at lower left E. OTHON FRIESZ, 1939. (New York Gentleman.) 25 x 20³/₄ inches

[SEE ILLUSTRATION]

AUGUSTE RODIN

FRENCH: 1840-1917

14. *TWO MODELS IN ACTION*. Two nude women in the attitude of kneeling in profile, one partly covering the other, the foremost is on one knee with her arms above her head. Signed at lower right A. RODIN. (New York Gentleman.) Watercolor: 13¹/₂ x 9¹/₂ inches

11



15

JULES PASCIN

FRENCH: 1885-1930

15. *PASCIN SKETCHING IN PARIS*. The artist in a large hat is sketching on a pile of rocks and is surrounded by men, women and children, all absorbed in the work he is doing. Signed with pencil at lower right PASCIN. (*New York Gentleman*.)

Watercolor and Ink: 8 x 7¼ inches

From the Dominion Galleries, Montreal, Quebec.

[SEE ILLUSTRATION]

GINETTE DELACOUR

FRENCH CONTEMPORARY

16. *NATURE MORTE*. On rich green cover are arranged a potted cactus, some orange blossoms, dead leaves, an apple and a small branch of a tree; in the background is hanging a picture with a heavy carved frame, upon a dark brown drape. Signed at lower right G. DELACOUR. (*New York Gentleman*.)

18 x 21½ inches

12



17

SALVADOR DALI

SPANISH: 1904-

17. *LA LICORNE*. In the lower foreground on the shore of a bay is a unicorn and a satyr who blows upon a horn; tall trees grow beside them, to the left is a portico of masonry beneath which in the far background is a hill city. Signed and dated at lower left SALVADOR DALI, 1945. (*New York Gentleman*.)

Sanguine and Watercolor: 30 x 40 inches

From Bignou Galleries, New York.

[SEE ILLUSTRATION]

JAMES GALE TYLER

AMERICAN: 1855-1931

18. *MARINE MOONLIGHT*. A schooner under full sail is silhouetted in the moonlight and the reflection on the sea, the ship's lantern casts a rosy reflection upon the water; the schooner is towing a rowboat beyond which can be seen a lighthouse. Blue sky above with rosy moonlit clouds. Signed at lower right JAMES G. TYLER. (*Long Island Private Collector*.)

14 x 20 inches

13



19

MOISE KISLING

FRENCH: 1891-

19. *FLEURS*. Crimson and purple chrysanthemums with rich green leaves in a silver vase which stands in the center of light table top, against a textured light blue and pink background. Signed at lower left KISLING and dated at lower right BEVERLY HILLS, 1942. (*New York Gentleman*.)
23½ x 28½ inches

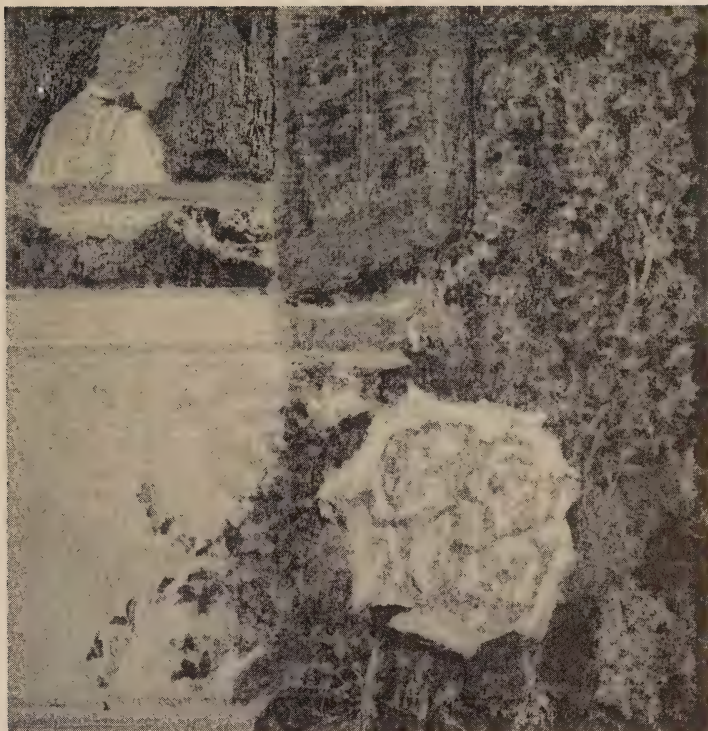
[SEE ILLUSTRATION]

ATAHNALLPA VILLACRES

EQUADORIAN: 1914-

20. *PLACE PEREIRE*. In the right foreground are some flower vendors with their colorful wares in little hand carts; across the street crowds promenade under the trees that border the street before the gray buildings. Signed at lower left VILLACRES. (*New York Gentleman*.)
20 x 24¼ inches

14



21

EDOUARD VUILLARD

FRENCH: 1867-

21. *FEMME A SA FENETRE*. The right hand area of the picture is composed with a large pink blossom in a background of green leaves and small purple flowers, the left section is divided by the green shutter on the window through which can be seen a woman in a white blouse, she is facing to the right with her back turned slightly to the observer. Signed at lower right E. VUILLARD. (*New York Gentleman.*)

Cardboard: $8\frac{3}{4} \times 8\frac{1}{4}$ inches

[SEE ILLUSTRATION]



22

MOISE KISLING

FRENCH: 1891-

22. *NUE*. The nude figure of a young woman lying on a bright red drape, her arms are folded behind her head and her right knee is raised above the left; blue-green floor and textured light blue background. Signed at upper right KISLING. (*New York Gentleman.*) $11\frac{3}{4} \times 16\frac{1}{4}$ inches

[SEE ILLUSTRATION]

GINETTE DELACOUR

FRENCH CONTEMPORARY

23. *NATURE MORTE*. On a mahogany table are a pair of fish in a silver dish, an oval tray in which are placed a pewter pitcher, a china pitcher and some eggs on a white cloth which drapes gracefully to the lower edge of the composition; a brown paneled background. Signed at lower right GIN. DELACOUR. (*New York Gentleman.*)



24

MAURICE DE VLAMINCK

FRENCH: 1876-

24. *PAYSAGE D'HIVER*. The snow-covered roofs in the foreground direct the eye to the other buildings of a town which run horizontally across the picture in the background before sombre hills under a stormy winter sky. Signed at lower right VLAMINCK. (*New York Gentleman*.)
20 x 25½ inches

Collection of Richard Davis, New York, 1944.

[SEE ILLUSTRATION]

MARIE ROSA BONHEUR

FRENCH: 1822-1899

25. *FAMILY OF LIONS*. A huge lion with shaggy mane lies beside his mate, three little lion cubs nestle against the mother; fragments of bone in the foreground. Signed and dated at lower left ROSA BONHEUR, 1881. (*New York Gentleman*.)

Sepia and Black Crayon: 21¼ x 34¾ inches

17



26

MARIE LAURENCIN

FRENCH: 1885-

26. *FEMME AU CHAPEAU BLEU (NANA)*. Bust-length portrait, facing to quarter right, of a young lady in a large blue and white hat and a pink dress; blue and gray background. Signed at upper right MARIE LAURENCIN, 1927. (*New York Private Collector*.) $16\frac{1}{4} \times 13$ inches

[SEE ILLUSTRATION]

CHARLES COBELLE

FRENCH CONTEMPORARY

27. *LA SOUS NEIGE*. A small park, covered with snow, three gaunt trees flank a snow-covered park bench; large houses face the park at right and left, in the distance is seen a domed tower. Signed at lower right COBELL. (*New York Gentleman*.) *Watercolor*: $19\frac{3}{4} \times 27\frac{1}{4}$ inches

18



28

MAURICE UTRILLO

FRENCH: 1883-

28. *DIMANCHE AU VILLAGE*. Two ladies, clad in black, are placing flowers at the base of a monument to Jeanne d'Arc; other men and women are seen promenading before a gray stone building and wall which extends up the hill to the left where the tower of a building appears through the green trees. Signed and dated at lower right MAURICE UTRILLO, v., 1926. (*New York Gentleman*.)

25½ x 36 inches

[SEE ILLUSTRATION]

RAOUL DUFY

FRENCH: 1880-

29. *MONTFORT LAMAURY*. Three cows graze in the meadow at the edge of which three tall poplar trees screen the hills in the distance which are dotted with trees and small farm houses. Signed and dated at lower right RAOUL DUFY, MONTFORT LAMAURY, 1918. (*New York Gentleman*.)

Black Crayon: 18¼ x 24 inches

Collection of Richard Davis, New York, 1944.

19



30

PIERRE AUGUSTE RENOIR

FRENCH: 1841-1919

30. *MAGAGNOSC*. On the hillside at the right are several white villas with red roofs, on the right are a grove of tall trees in early autumn foliage; rich blue sky above. Signed at lower right RENOIR. (*New York Gentleman*.)

4½ x 6¾ inches

Painted about 1901.

From Durand-Ruel, New York.

[SEE ILLUSTRATION]

CHARLES COBELLE

FRENCH CONTEMPORARY

31. *IN THE PADDOCK*. Colorful scene at the races, three horses are standing in the green at the bend of the track, in the foreground a group of people lean on the rail beside the brightly decorated bandstand. Signed at lower right COBELLE. (*New York Gentleman*.)

Watercolor: 14 x 20½ inches



32

CAMILLE PISSARRO

FRENCH: 1830-1903

32. *VERGER A ERAGNY, LE POMMIER*. Near the center of the picture in the background is a small apple tree, beyond is a green field which has been plowed near the tree; across the field is an orchard and other trees; the bright sun appears in the brilliant sky with purple clouds. Signed and dated at lower left c. PISSARRO, (18)91. (*New York Gentleman*.)
10½ x 13¾ inches

Collection of Emile Straus, Paris, 1929; No. 63 in the catalogue; illustrated.

Collection of Pincus S. Brenner, New York, 1944.

Described and illustrated in L. R. Pissarro and L. Venturi, *Camille Pissarro*, 1939; Vol. I, p. 202, No. 874; and Vol. II, pl. 178, No. 874.

[SEE ILLUSTRATION]



33

ANTOINE VOLLON

FRENCH: 1833-1900

33. *RUE DE VILLAGE; LA CHARETTE*. On the left side of the road, facing the observer, is a horse and cart accompanied by a woman and her children; they have paused in the shade of the trees at the left; across the road some buildings, beyond which are two trees under a gray sky. Signed at lower left A. VOLLON. (*New York Gentleman*.)

Panel: $7\frac{1}{2}$ x 12 inches

Collection of Gaston Berardi, Paris, 1926, No. 321.

Collection of Pincus S. Brenner, New York, 1944.

[SEE ILLUSTRATION]

LUCIEN ADRION

FRENCH: 1889-

34. *HOTEL DE VILLE*. Beyond two trees is the city hall with its mansard roof and dormer windows; slightly to the right is the column of a monument with flowers growing at the base. Signed and dated at lower right ADRION, (19)27. (*New York Gentleman*.)

$19\frac{3}{4}$ x 24 inches

From Lucien Lefebvre, Foinet, Paris.

Collection of Richard Davis, New York, 1944.



35

SALVADOR DALÍ

SPANISH: 1904-

35. *FEMMES ET CHEVAUX*. In a dark pool stand two fantastic white horses, beyond them the figures of several women seem small in the distance. Dated and signed at lower left 1928, SALVADOR DALÍ. (*New York Gentleman*.) $8\frac{1}{2} \times 11\frac{3}{4}$ inches
From Bignou Galleries, New York.

[SEE ILLUSTRATION]

PAUL SIGNAC

FRENCH: 1863-1935

36. *SHIP*. A square-rigged sailing vessel with its bow facing the observer, the sails are hanging limp as the ship is tied to the dock; at the far right is a small boat with red sails; in the background may be seen the buildings of the port. Signed at lower left *P. Signac*. (*New York Gentleman*.) *Watercolor on Light Brown Paper*: $9\frac{3}{4} \times 6\frac{1}{4}$ inches
From the Dominion Gallery, Montreal, Quebec.



37

ANDRE DERAÏN

FRENCH: 1880-

37. *DIANE*. The Goddess Diana, is seated on the ground where a simple repast is spread upon a cloth; she is surrounded by her hounds; one of her wood nymphs stands beside the goddess at the right, both women are nude except for a drape around the hips; landscape background. Signed at lower right A. DERAÏN. (*New York Gentleman*.)

10½ x 13¾ inches

[SEE ILLUSTRATION]

ALEXANDER KANOLDT

GERMAN: 1881-

38. *STILL LIFE WITH PLANTS*. Two potted plants, a bright red can and a small black vase on a small table, to the left is seen half of a side chair, at the upper right can be seen one corner of a picture frame; the background is of dark Prussian blue. Signed and dated at lower left KANOLDT, 1922. (*New York Private Collector*.)

43¼ x 37½ inches



39

RAOUL DUFY

FRENCH: 1880-

39. *LE QUATORZE JUILLET*. A bright public building of brick with green shutters is gaily decorated with banners for the holiday; at the left in the foreground is a bridge; blue sky above. Signed at lower right RAOUL DUFY. (*New York Gentleman*.) 22 x 18¼ inches

[SEE ILLUSTRATION]

MOISE KISLING

FRENCH: 1891-

40. *PAYSAGE EN PROVENCE*. Trees with feathery light green foliage grow on either side before a gray stone wall, beyond which is seen a sunny hillside with here and there a white building; blue sky overhead. Signed at lower right KISLING. (*New York Gentleman*.) 11 x 16¼ inches

25



41

PAUL SIGNAC

FRENCH: 1863-1935

41. *PAMPOL, BRITTANY*, 1927. Two schooners and a sloop are tied along a sea wall; to the left are two small fishing craft; and on the other side of the harbor a lighthouse tower rises on a hill. Inscribed and dated at lower left PAMPOL, 1927. Signed at lower right P. SIGNAC. (*New York Gentleman.*) *Watercolor: 11½ x 17 inches*

[SEE ILLUSTRATION]

AUGUSTE RODIN

FRENCH: 1840-1917

42. *L'ACADAMIE D'HOMME LES BRAS CROISES*. Study of a standing male nude, his shoulders are drawn up and his head is bent down and partially covered by his crossed arms. Initialed A. R., and signed at lower right RODIN. (*New York Gentleman.*) *Chinese Ink and Wash: 11½ x 7¼ inches*



43

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

43. *MONTAGNES BOISEES SOUS UN CIEL D'ORAGE, AUVERGNE.*

A darkly forested mountainside slopes down diagonally from left to right, beyond which juts a brown cliff silhouetted before the gray ridge in the distance; the sun tints the lower edges of the storm clouds which stretch above the horizon with delicate rose and violet. Stamped red at lower left *VENTE COROT*. (*New York Private Collector*.)

8 $\frac{3}{4}$ x 12 $\frac{1}{4}$ inches

Collection of Détrimont, Paris, 1876.

Reproduced Ribaut Vol. II, p. 198, No. 552 and Vol. IV, p. 204, *Vente Postume de Corot*, No. 105.

[SEE ILLUSTRATION]

REUVIN RUBIN

PALESTINIAN: 1893-

44. *THE ROAD TO MT. ZION, JERUSALEM.* A stone-banked road leads up the hillside by the towered walls of Jerusalem; in the foreground a camel driver leads two camels before a row of small buildings, beyond is the hillside dotted with trees and buildings, a long white cloud hovers over the hills on the horizon. Signed at lower left RUBIN. (*New York Gentleman.*) 24 x 29 $\frac{1}{4}$ inches
Painted in 1925.
From the Galerie Druet, Paris, 1926.
From the Leicester Art Galleries, London, 1927.

GENEVIEVE GALLIBERT

FRENCH CONTEMPORARY

45. *VUE DE SEINE ET LA TOUR EIFFEL.* The smooth waters of the Seine sweep around the right and pass beneath the arches of the Pont de Iéna; above the buildings on the right bank is seen the base and part of the shaft of the Eiffel Tower against a blue sky. Signed at lower right G. GALLIBERT. (*New York Gentleman.*) 24 x 19 $\frac{1}{2}$ inches
Collection of Richard Davis, New York, 1944.

GUSTAVE COURBET

FRENCH: 1819-1877

46. *APPROACHING STORM.* The beach in the foreground and the sea behind are overcast from the angry dark clouds that billow from the horizon. Glimpses of clear blue sky can be seen between the patches of heavy clouds and the breakers gleam white in the storm. Signed at lower left G. COURBET. (*New York Private Collector.*) 19 $\frac{3}{4}$ x 29 inches

JEAN BAPTISTE ARMAND GUILLAUMIN

FRENCH: 1841-1927

47. *LA MAISON A TRAVERS LES ARBRES.* Through the trees on a sloping hillside can be seen a white cottage; beyond the cottage in the far distance can be seen a hill under the colorful afternoon clouds. Signed at lower left A. GUILLAUMIN. (*New York Gentleman.*) 7 $\frac{1}{2}$ x 10 inches
Collection of Pincus S. Brenner, New York, 1944.

AUGUSTE RODIN

FRENCH: 1840-1917

48. *TWO MODELS IN ACTION.* Two models in violent attitude, one superimposed upon the other; the foremost is in a horizontal position, face downward with one arm bending to the bottom of the composition; directly back of her is the other model with legs apart and arms raised aloft, her body tilted backward with head bending forward. Signed at lower right RODIN. (*New York Gentleman.*)
Watercolors 13 $\frac{1}{2}$ x 9 $\frac{1}{4}$ inches



49

EUGENE LOUIS BOUDIN

FRENCH: 1825-1898

49. *ST. VALLERY-SUR-SOMME*. On the calm waters of the river a fisherman pulls in his net to his rowboat, farther down the river to the right is a single-masted craft pulled up on the shore; across the stream in the left background can be seen the buildings of the town under a light cumulus sky. Signed and dated at lower right BOUDIN, (18) 91. (*New York Gentleman*) $10\frac{1}{4} \times 13\frac{1}{4}$ inches

From Durand-Ruel, Paris.

From Harry Wallis and Sons, London.

[SEE ILLUSTRATION]



50

PAUL SEIGNAC

FRENCH: 1826-1903

50. *ADMIRATION*. Two little girls stand together in a room, the larger child holds a hand mirror so that the other can admire herself, with cherries hung over her ear; other cherries lie on the seat of the chair upon which they lean, a basket of flowers on the floor before them. Signed at lower left SEIGNAC. (*Long Island Private Collector.*)

Panel: 14 $\frac{1}{4}$ x 10 $\frac{1}{4}$ inches

[SEE ILLUSTRATION]



51

GIOVANNI BATTISTA TORRIGLIA

ITALIAN: 1858

51. *YOUNG TROMBONE PLAYER*. Scene in the interior of an Italian peasant's cottage; at the left a little boy stands and blows a trombone, a young woman sits beside the baby which is in the cradle, she holds back the cover so that the baby may see the little musician; an old man is sitting on a bench behind the cradle and mends a green umbrella while an old woman turns from the oven in the right corner of the room and smiles at the others. Signed at lower right G. B. TORRIGLIA.

25 x 47 inches

[SEE ILLUSTRATION]



52

EUGENIO ZAMPIGHI

ITALIAN: 1859-

52. *HER FAVORITE SONG.* In the interior of a peasant's cottage an old man is sitting in an armchair and playing on the accordion for the amusement of his attractive companion who leans on the table and smiles. Signed at lower left E. ZAMPIGHI. (*New York Private Collector.*) 23½ x 18¼ inches

Companion to the following.

[SEE ILLUSTRATION]

EUGENIO ZAMPIGHI

ITALIAN: 1859-

53. *HE LOVES ME, HE LOVES ME NOT.* An old man is standing behind a young woman who sits in a chair and plucks the petals from a daisy; the old man smiles as he watches her. Signed at lower right E. ZAMPIGHI. (*New York Private Collector.*) 23½ x 18¼ inches

Companion to preceding.

32



54

EUGENE LOUIS BOUDIN

FRENCH: 1824-1898

54. *HARBOR OF BREST WITH FRENCH FRIGATES*. Five frigates of the French navy lie at anchor in the harbor; in the foreground are various sailboats and other fishing craft, under a blue sky with cumulus clouds. Signed and dated at lower left E. L. BOUDIN, (18)73. (*New York Gentleman*.) 19½ x 30 inches

Collection of J. T. Davis, Montreal.

From Howard Young, New York.

[SEE ILLUSTRATION]

EDWARD B. GAY, A.N.A.

AMERICAN: 1837-1928

55. *APPLE BLOSSOMS, THE BRONX RIVER*. A glassy stream at left reflects the trees upon its bank; in the right middle distance is an apple tree resplendant in snowy blossoms, beyond are other trees in blossom under a blue sky partially filled with clouds. Signed at lower right EDWARD GAY, N.A. (*Long Island Private Collector*.) 20 x 42 inches

33

FELIX FRANCOIS PHILIBERT ZIEM

FRENCH: 1821-1911

56. *THE GRAND CANAL, VENICE*. In the foreground several gondolas are tied up along the stone wharf where several brightly costumed people are gathered; on the right is the palace of the Doges and the Campanile; across the canal can be seen the dome of Santa Maria della Salute bathed by light of the setting sun. Signed at lower right ZIEM. (*New York Private Collector.*) 25 x 32½ inches

Exhibited at the St. James Theatre, London.

[SEE ILLUSTRATION]



56

ЗИЕМ. The Grand Canal, Venice



57

CONSTANT TROYON

FRENCH: 1810-1865

57. *EVENING, A HERD OF CATTLE.* Three cows lead the herd directly toward the observer, behind them in the dust of the road, and partly silhouetted by the light, is the cowherd riding upon a horse; a cottage is on the hill at right with tall trees on either side of the road. Signed at lower left C. TROYON. (*Estate of Mrs. Emma Schiff.*)

[SEE ILLUSTRATION]

JAMES GALE TYLER

AMERICAN: 1855-1931

58. *MOONLIGHT ON THE SEA.* A large square-rigged sailing vessel with its bow pointing toward the observer is sailing on the ocean which reflects the bright moon shining in the cloud-flecked sky; the ship's lantern adds a touch of red to the scene. Signed at lower right JAMES G. TYLER. (*New York Private Collector.*) 16 $\frac{1}{4}$ x 26 inches

36



59

LOUIS CARRIER-BELLEUSE

FRENCH: 1848-1913

59. *FISH MONGER AND CHEF*. An obsequious woman with a basket of fresh fish is kneeling before a chef who inspects a long fish which the woman holds in her hands; the chef is clad in white with the cap of his profession on his head and a superior expression on his face as he leans upon the table by the kitchen window; pots and pans hang on the wall and vegetables lie on the table. Signed and dated at lower left LOUIS CARRIER-BELLEUSE, 1882. (*New York Gentleman*.)

35 x 27 $\frac{1}{4}$ inches

[SEE ILLUSTRATION]



60

CONRAET ROEPEL

DUTCH: 1678-1748

60. *STILL LIFE, FRUIT*. The corner of a table completely covered with clusters of grapes, peaches, plums, a melon and other colorful fruit; a dark gray wall of a room in the background with a still darker division on the right. Signed and dated at lower left on the edge of the table ROEPEL F. 1725. (*Lamont.*) $20\frac{1}{2} \times 17\frac{1}{2}$ inches

[SEE ILLUSTRATION]

ANTOINE PESNE (ATTRIBUTED TO)

FRENCH: 1683-1757

61. *JEUNE FILLE AUX PIGEONS*. A young girl in a peasant costume, and wearing a straw hat, is holding two pigeons in her hands which rest upon the corner of a straw-covered table where also are seated two young chickens. Light gray background. (*Zapp.*) $18\frac{1}{4} \times 15\frac{3}{4}$ inches

38



62

BENJAMIN GERRITSZ CUYP

DUTCH: 1612-1652

62. *THE ADORATION OF THE SHEPHERDS.* The Holy Mother is sitting under a high bank, the Child lies beside her in the straw of the manger; the shepherds are grouped around in attitudes of adoration; at the right, in a rustic stable are some cattle before which is standing a little boy and a dog; the rosy sky of dawn hovers over the landscape in the background. Signed at lower left CUYP. (*Lamont.*)

Panel: 29 $\frac{1}{4}$ x 23 $\frac{1}{4}$ inches

[SEE ILLUSTRATION]



63

BARTOLOMMEO PASSAROTTI

ITALIAN: 1529-1592

63. *PORTRAIT OF GIAN GIROLEMO GRUMELLI.* Waist-length portrait of the young man at the age of twenty-two, wearing a high white ruff and striped white blouse with mutton sleeves; a plum colored jacket lined with green velvet is worn over the blouse, and he holds his right hand against his chest, his left holding a glove. Red drape in the right background. (*New York Private Collector.*)

34 x 28½ inches

NOTE: Grumelli was also painted at the age of twenty-four by Giovanni Moroni.

[SEE ILLUSTRATION]



64

JAN GERRITS VAN BRONCKHORST

DUTCH: 1603-1661

64. *SUSANNAH AND THE ELDERS.* The nude figure of the innocent Susannah is seated on a white cloth with her back to the observer, she is leaning forward with her head bent down and turned to face the observer; the two bearded elders, one wearing a blue robe and the other a brown robe and hood, are grouped behind the maiden, under a thickly foliated tree; to the left is seen a stone baluster and step. (*Zapp.*)

46 x 35 inches

[SEE ILLUSTRATION]

65. *ST. FRANCIS OF ASSISI*. Profile view, facing to left, of the young bearded saint wearing the brown robe and cowl of his order, the white shield on the back of his habit is barely visible at the extreme right; he is clasping the upright of a wooden cross which divides the painting on the left, the lower part of the cross-bar may be seen at the very top of the picture. In original Renaissance frame. (*California Private Collector*.) *Cradled panel*: 22 x 17 inches

Painted about 1630.

Certificate Prof. Dr. W. Vogelsgang (photostat).

Accompanied by manuscript certificate on back of photograph from Dr. W. A. Valentiner, dated December 1, 1946, in which he says: "... In my opinion an original work by Anthony Van Dyck, executed about 1630. In the large crucifixion at Notre Dame in Dendermonde appears St. Francis embracing the cross in somewhat similar position but the type and expression differ considerably in detail. Present painting is probably part of a large altar piece."

[SEE ILLUSTRATION]



65

VAN DYCK: *St. Francis of Assisi*

43

66. *PORTRAIT OF A MAN*. Portrait of a beared man seen *en face* at three-quarter-length, wearing a high white ruff and dark costume with heavy gold chain across his waist. His hands rest on the arms of the chair in which he is seated. Painted 1617-20. (*To close Estate.*)
40 x 27 $\frac{3}{4}$ inches

Collection of Frank G. Logan, New York, 1945.

Accompanied by a manuscript letter from Dr. A. Bredius, dated March 4, 1914, in which he refers to this painting . . . *as an exact copy of the Brunswick one, by Anthony van Dyck, who was then working in Ruben's atelier. It is not, to me, a copy made by 'someone' but certainly by the hand of van Dyck—a translation of Rubens into van Dyck . . .*”

And accompanied by a manuscript letter from Dr. W. R. Valentiner dated December 27, 1922, in which he says . . . *“the painting, in my opinion, is an original and characteristic work by Anthony van Dyck executed in the early period of the artist before he went to Italy (about 1617-20) and is similar in style and technique to the male portrait in the Lichtenstein Gallery, Vienna and the Metropolitan Museum, New York.”*

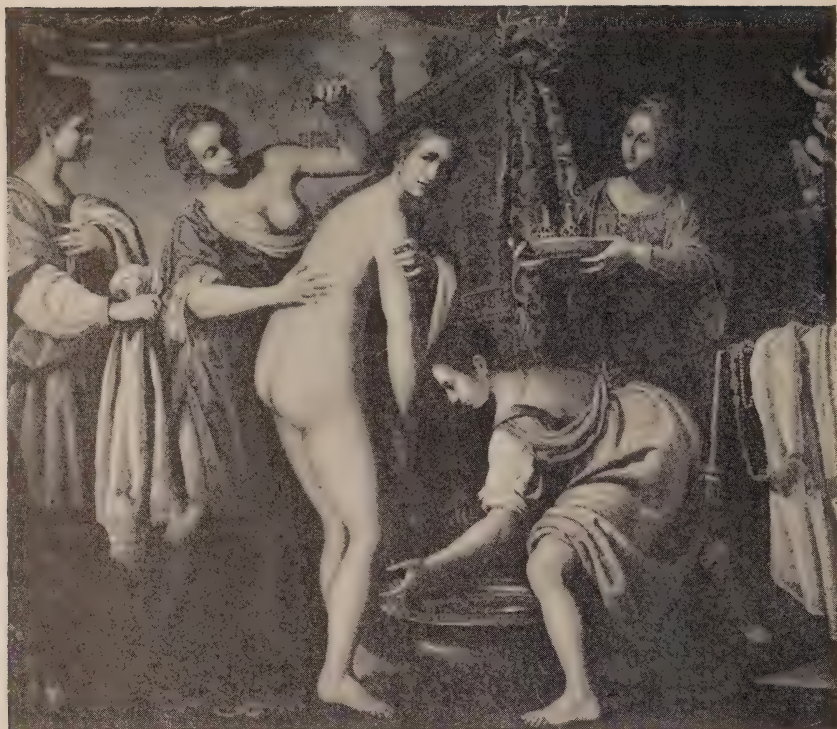
NOTE: In the Brunswick Museum, Germany, exists a painting of the very same subject given to Peter Paul Rubens and illustrated in *Klassiker Der Kunst: Peter Paul Rubens* on page 301 by Alfred Rosenberg, Stuttgart and Leipzig, 1905.

[SEE ILLUSTRATION]



66

VAN DYCK: *Portrait of a Man*



67

MATTEO ROSSELLI

ITALIAN: 1578-1651

67. *THE BATH OF BATHSHEBA*. The nude figure of Bathsheba, her back to the observer, is surrounded by her serving women, one of whom is standing at right and pouring oil upon her back as another woman, wearing an amber gown, bends over the vessel of water and sprinkles the lady's feet; behind her stands an attendant with a tray of oils while another holds the towels at the extreme left. In the background can be seen King David and his company standing on the roof of his palace. (*Canadian Private Collector.*)

78 x 90 inches

[SEE ILLUSTRATION]

ESAIAS VAN DE VELDE (MANNER OF) DUTCH, EARLY XVII CENTURY

68. *FETE CHAMPETRE*. At left, romantic couples of the Commedia del Arte, sit at a banquet table beneath a canopy, feasting, and being serenaded by costumed musicians in the center foreground; at right, amorous pairs recline on the greenward. In the background are a white edifice and a blue pool of water in which white geese swim; trees at left and right. Two angels float on a white cloud in the blue sky above. (*New York Private Collector.*) Panels 9 x 12 $\frac{1}{4}$ inches

THEOBALD MICHAU

FLEMISH: 1676-1765

69. *WAR AND PEACE: Pair Oil Paintings*. (a) The former depicting a multitudinous group of mounted warriors in the heat of battle, on a sandy plain; soldiers lying prostrate on the ground are trampled upon by charging horses, and the air lies heavy from gray gunfire. In the left distance, the ruins of a fortress. (b) The latter representing Peace, with a group of peasant's astride horses and leading wagons, resting at the left on the banks of a river; farmhouses on the right shore, and a vivid blue sky above. Each signed at lower left and right respectively T. MICHAU. (*New York Private Collector.*) Panel: 6 $\frac{1}{2}$ x 8 $\frac{3}{4}$ inches

BENVENUTO DA GAROFALO (CALLED TISIO)

ITALIAN: 1481-1559

70. *MADONNA AND CHILD WITH SAINT JOHN THE BAPTIST*. The Madonna, dressed in red and blue with a white shawl over her head, is supporting the Infant Jesus as he stands upon a casement of masonry, in His left hand he holds an orange drape which falls behind him, and with his right hand he gestures toward the young Saint John the Baptist who holds a bird at the lower left; landscape in right background. Painted in arched tabernacle frame. (*New York Private Collector.*) Cradled panel: 11 $\frac{1}{4}$ x 18 $\frac{1}{2}$ inches

EGBERT VAN HEEMSKERK (THE YOUNGER)

DURCH: 1645-1704

71. *THE COUNTRY ALCHEMIST*. In an interior which is lighted by a window at the far left, the alchemist sits and points to a passage in a book which is open and leaning against the stand of a large terrestrial globe; behind him stand two other men and a third man is leaving through the door at the right; many jars and jugs are placed about the room on the floor and tables. (*Lamont.*) Panel: 18 x 23 $\frac{1}{2}$ inches

ANTONIO CANALETTO (ATTRIBUTED TO)

VENETIAN: 1697-1768

72. *CANAL SCENE IN VENICE*. Numerous gondolas manned by *gondolieri* in red and yellow costumes, traversing the dark green waters of the canal; to the right and left are *palazzi*, and in the distance looms the Church of Santa Maria delle Salute. Blue sky above. (*New York Private Collector*.) 23 x 31 $\frac{1}{4}$ inches

PHILIPPE LODOWYCK JACOB SADEE

DUTCH: 1837-1904

73. *INSPECTING THE CATCH*. Three fisherwomen are grouped around two baskets, one of which is filled to the brim with fish, one of the women holds a large fish in her hands; a moss-covered rock rises from the beach at the right beyond which is seen another woman with a basket on her back approaching the group at left; sea and cliffs in the background under a cloudy blue sky. Signed at lower left PH. SADEE. (*Zapp*.) 25 $\frac{1}{2}$ x 36 $\frac{1}{4}$ inches

FRANZ RICHARD UNTERBERGER

SWISS: 1838-

74. *CAPRI*. Three ladies, one with an opened parasol, are resting on the wall of a stucco terrace overlooking the bay; on either side of the terrace are peasants resting in the warm sunlight; at the left, on the road below is a lady riding a donkey; in the distance may be seen the harbor under the mountain. Signed at lower right F. R. UNTERBERGER. (*Long Island Private Collector*.) 45 $\frac{1}{2}$ x 33 $\frac{1}{4}$ inches

EDWARD B. GAY, A.N.A.

AMERICAN: 1837-1928

75. *THE ROAD HOMEWARD, CRAGSMORE*. Across a field of straw and grass, beyond a line of tall trees, is seen a white farmhouse nestled among a grove of trees; in the distance the level land stretches to the horizon; in the right foreground is a vine-covered tree beside a sapling in early spring foliage. Blue sky with clouds above. Signed and dated at lower right EDWARD GAY, A.N.A., 1906. (*Long Island Private Collector*.) 34 $\frac{1}{2}$ x 32 inches

WILLIAM MORGAN, A.N.A.

AMERICAN: 1826-1900

76. *GATHERING POND LILIES*. Two young ladies in a rowboat near the bank of a pond; one of the ladies, wearing a long pink skirt, is standing in the boat and propelling it with a long pole; the other is kneeling in the boat and reaching out to pick the lilies which grow about the water. Signed at lower left WM. MORGAN. (*Long Island Private Collector*.) 29 x 36 inches

ADOPHE FREDERIC LEJEUNE

FRENCH: XIX CENTURY

77. *VENUS ET MOI*. A young woman has returned from an evening in society and is disrobing before a replica of the Venus de Milo which stands on a carved wooden chest at left, over which is thrown the lady's mantle; other luxurious articles of clothing are laid on a large chair at right. Signed and dated at lower right A. F. LEJEUNE, PARIS, 1888. (*New York Private Collector*.) 48 x 34 inches

PAUL ALBERT BESNARD

FRENCH: 1849-1934

78. *PORTRAIT OF A LADY*. A young lady with reddish blond hair sitting on a green upholstered sofa; she is wearing a décolleté gown of silver sequins, her body is turned to the right but her head is turned to face the observer; in the background a large olive drape discloses a carved and gilded mirror. Signed at upper right BESNARD. (*New York Private Collector*.) 39½ x 32 inches

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723-1792

79. *PORTRAIT OF THE WRITER, CHARLES JARVIS*. Waist-length portrait, facing to half left, of the young writer in a powdered wig, he is wearing a dark brown jacket over an olive vest and white ruffled shirt, his right hand rests upon an open book which lies before him on the table. (*Zapp*.) 30 x 25 inches

RICHARD COSWAY, R.A.

ENGLISH: 1740-1821

80. *PORTRAIT OF A LADY*. Waist-length portrait, facing to half left, she is wearing a white dress with wing collar, a red cap partially covered with a white scarf, and about her shoulders is a lace-trimmed white cloak; gray green background with a vine on a wall of masonry at the right. (*New York Private Collector*.) 28 x 23¾ inches

SIR JOSHUA REYNOLDS, P.R.A.

ENGLISH: 1723-1792

81. *PORTRAIT OF SIR WILLIAM CHAMBERS, R.A.* Waist-length portrait, seated, showing a man with curled, white hair, crisp white jabot and red coat and vest. He holds a scroll of paper in his left hand. Dark background. (*New York Private Collector*.) 30½ x 25 inches
NOTE: Sir William Chambers was the famous architect of Somerset House. He studied in Italy and later in Paris, where he worked with Clarrisseau and lived with Wilton, the sculptor. Returning to England with Capriani, he married Wilton's daughter. He was architect to the King and Queen and was appointed architect of Somerset House in 1775.

Chambers' portrait was painted several times by Reynolds, who was a close friend. One, painted in 1780 is in the Royal Academy, and shows Somerset House in the background. Another is in the National Gallery showing Chambers at half-length, three-quarters to right.

- 85 — 82. *EARL HOWARD GIVING BREAD TO THE CHAINED GALLEY SLAVES WHILE VISITING VENICE*, 1778. On board the galley, near the stern is the black clad figure of Earl Howard, who is dispensing huge loaves to the prisoners whose legs are chained; at midship is seen an overseer beating one of the helpless men; in a small boat that is tied alongside the vessel, Howard's servants are seen hauling up bales of blankets for the prisoners. Signed and dated at extreme left on the hull of the ship E. CROWE 1872. And inscribed on the back E. CROWE, 1872, with the drawing of a crow. (*New York Private Collector.*)

34 x 50 inches

Collection The Earl of Carlyle, Castle Howard, York.

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